

40 f
II

ORIGINAL
ORGAN COMPOSITIONS

JOSEPH JONGEN

1. Prélude élégiaque et Pensée d'Automne ^{NET} 1/-

EAGLEFIELD HULL

2. Paraphrase on 2 Grieg Melodies ... 1
3. Variations Poétiques 1 -
4. Toccata on "Corde Natus" ... 1 -
5. Fantasia on an old English Carol ... 1 -
6. Prelude, Berceuse and Réverie 1/-



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Sheet Music Classic

J

Sw. Full.
Gt. Full.
Ch. Clarinet.
Red. Full to Gt. and Sw. Sw. to Gt.

VARIATIONS POÉTIQUES SUR UN THÈME ORIGINAL.

INTRODUCTION.
Allegro brillante.

A. Eaglefield Hull.

MANUAL.

Gt. *fff*

R.H.

L.H.

segue

PEDAL.

tempo

L.H.

rit. molto

ten.

rall.

Adagio.

mf

più lento

mp

rall molto

ten.

Sw. to Oboe. & 4 ft. Fl.
Gt. Clarab. uncoupd

THÈME. Andante con moto.
Sw.

The first system of musical notation for the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The tempo marking 'Andante con moto' is indicated. The music features a series of chords and single notes, with a 'tempo' marking below the first few measures. A 'Sw.' (Swell) marking is above the first measure. A 'Ped.' (Pedal) marking is below the first measure.

Ped. to Sw. (no Ped. stops.)

The second system of musical notation. It continues the piano accompaniment with similar chordal textures. A 'un poch. cresc.' (a little crescendo) marking is present. A 'Sw.' marking is above the first measure. A 'Ped.' marking is below the first measure. A '16 off.' marking is below the first measure.

add 16.

The third system of musical notation. It continues the piano accompaniment. A '16 off.' marking is below the first measure. A 'Sw.' marking is above the first measure. A 'Ped.' marking is below the first measure.

16 off.

The fourth system of musical notation. It concludes the piano accompaniment. A 'poco' marking is above the first measure. A 'poch. rit.' (a little ritardando) marking is below the first measure. A 'dim.' (diminuendo) marking is above the first measure. A 'rit. molto' (ritardando molto) marking is below the first measure. A '16 off.' marking is below the first measure. A 'Sw.' marking is above the first measure. A 'Ped.' marking is below the first measure.

add 16.

Sw. Cornopean or Horn, 8.
 Gt. Clarabella or Flute, 8.
 Ch. Clarinet, 8.
 Ped. 16 and 8.

I. BAS RELIEF.

Andante sostenuto.

Sw.

p

Gt.

p

segue

Ch.

poco add Tpt.
Sw.

Sw. Open Diapn. alone.

poch. rit.

Gt. tempo

Reduced Sw.

misterioso rit.

pp dim.

attacca

più lento Sw.

rall. molto

poco stacc.

Sw. Rohr. Flute. 8. (or Celeste.)
 with Sub. 8. Super. 8. & Trem.
 Ch. Lieblich Flute, 4 ft.
 Ped. Liebl. Bourdon. 16 to Sw. 32 ft. if soft.

II. CANON.

Sw.

pp

Ch. *mp*
4 ft. only.

poco rit.

tempo

poco rit.

a tempo

rit. molto

attacca

Sw. Diaps, Oboe.
Gt. Clarabella or Flute.
Ch. Viol. *p*
Ped. Bourd. to Sw.

III. KALÉIDOSCOPE.

Scherzando.

Sw. *mp*

Gt. (Ch.) *p*

Gt. *rit. - tempo*

Sw. *rit. tempo*

Sw. (Ch.) (Sw.)

Gt. (Ch.) *rit. lento attacca*

uncoupld

* On 2 manual organs the Choir parts should be played on same manual as preceding chords.

Sw. Oboe and Diap.
 Gt. and Ped. Full with Reeds.
 (or Reeds 16.8.4.2. alone)
 Ch. a soft 16' and 2'(or soft 8' and 2')
 Gt. to Ped.

IV. CAPRICE.

Maestoso.

R.H. *ben marcato*

The musical score is written for three parts: Piano (P), Guitar (Gt.), and Organ (Ch. and Sw.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four systems of staves.

- System 1:**
 - Piano: *Gt. ff* (first staff), *L.H. legato* (second staff), *pp* (third staff).
 - Guitar: *Ch. agevole* (first staff), *Sw.* (second staff).
 - Organ: *Gt. to Ped. off.* (third staff).
- System 2:**
 - Piano: *8va ad lib.* (first staff), *8va ad lib.* (second staff), *8va* (third staff).
 - Guitar: *Gt. ff* (first staff), *ff* (second staff).
 - Organ: *ff* (third staff).
- System 3:**
 - Piano: *Ch.* (first staff), *Sw.* (second staff).
 - Guitar: *p* (third staff).
 - Organ: *p* (third staff).
- System 4:**
 - Piano: *rit.* (first staff), *Gt. ff* (second staff), *ff* (third staff).
 - Guitar: *ben marcato* (first staff), *Ch.* (second staff), *ff* (third staff).
 - Organ: *rall. molto* (first staff), *Sw.* (second staff), *pp* (third staff).

Additional performance instructions include *tempo legato*, *Ped. to Gt.*, and *p* (piano) at the end of the piece.

Sw. Celeste. R. fl. (Super 8. ad lib.)
 Gt. Flute, 8. (or Solo.)
 Ch. Clarinet, 8.
 Ped. Liebl. Bourdon, 16.
 Ped. to Swell.

V.
 RÊVERIE.

Lento espressivo.

The musical score is written for a piano, celeste, and woodwind ensemble. It consists of four systems of music, each with a treble and bass staff for the piano and a single staff for the woodwinds.

- System 1:** The piano part features a series of chords in the left hand, marked with 'x' symbols. The celeste part (labeled 'Sw.') plays a melody in the right hand. The woodwind part (labeled 'Ch.') enters with a melody. The tempo is marked 'Lento espressivo' and 'sempre legato'.
- System 2:** The piano part continues with chords. The celeste part (labeled 'or Gt. Fl.') plays a melody. The woodwind part (labeled 'Ch.') continues its melody. The tempo is marked 'rit. poco' and 'tempo'.
- System 3:** The piano part continues with chords. The celeste part (labeled 'Sw.') plays a melody. The woodwind part (labeled 'Ch. Stringtone Solo (or Clar.)') enters with a melody. The tempo is marked 'rit. poco' and 'tempo'.
- System 4:** The piano part continues with chords. The celeste part (labeled 'Sw.') plays a melody. The woodwind part (labeled 'Ch.') continues its melody. The tempo is marked 'poco rit.', 'tempo più lento', and 'rall. molto'.

VI. FINALE.

Full Gt. Sw. and Pedal.
Solo Tubas prepared.

Maestoso.

Gt. *ff*

* *Pedale poco marcato sempre*

rit. *poco*

* If preferred, Octaves may be played throughout on the Pedals instead of the Tenths. The first six chords on the Manuals and the same in bar 13 may be played with both hands an 8^{ve} higher if organ be suitable.

poco a poco accel.

più presto

Ped.to Solo Tubas.

R.H. ten.

L.H.

ffz poco rall.

ffz

L.H.

L.H.

L.H.

R.H.

Gt.to Solo.

L.H.

* The notes should be sustained as long as possible.

MODERN ORGAN COMPOSERS

EDITED BY

A. EAGLEFIELD HULL

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 & Corale

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